

San Francisco, Calif., November 5, 2015—The CCA Wattis Institute for Contemporary Arts in San Francisco will present an installation of new work by Carissa Rodriguez (b. 1970, New York). Rodriguez is a Capp Street artist-in-residence, and the exhibition marks the end of a three-month residency in San Francisco. Free and open to the public, the exhibition preview is on December 8, 2015, and the show runs through February 13, 2016.

As an artist based in New York City and temporary guest on the West Coast, Rodriguez follows a personal line of inquiry into everyday life in the Bay Area as it is purportedly being reorganized around the interests of technology industries and their constituents. Confronted by this distinct contemporary *habitus*—its lifestyles, tastes, and values—Rodriguez has produced a body of photographic work in which relationships between images raise questions about the construction of the “creative life” as it plays out publicly and privately.

Rodriguez's work is often context-specific and not driven by any defining material in its aim to assume the role of medium itself, or “the corollary opposite of the signature object,” as she puts it. Through a series of displacements between image, site, and context, the exhibition takes specific design proposals into account in order to ask, *What makes life succulent?*

The work on display at CCA Wattis includes photography, sculpture, installation, and a new piece of writing by the artist. Rodriguez's approach to exhibition making is often determined through an address of the institutions and spaces within which her work will be situated. Roberta Smith (New York Times, September 5, 2013) wrote, “Rodriguez is a latter-day Conceptual artist with a preference for physical perfection similar to appropriationist precursors like Sherrie Levine, Louise Lawler and Sarah Charlesworth. Her efforts here center on the business, display and collection of art; different modes of site-specificity; and the circle, or cylinder, as a recurring form.”

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